

## Description and Location of Exhibits

The exhibits, symbolizing the magnificence of Pennsylvania in history and achievement, are grouped broadly as The Peoples, Agriculture, Natural Resources, Industry, Transportation, Health, Education, Welfare, Art and Law. Within the North Wing emphasis is placed upon Pennsylvania's human and material origin and progress. Within the South Wing her cultural development and accomplishments are stressed.

### NORTH WING

The pylon in the centre of this wing forms "The Peoples Shrine" in recognition of the founder, peoples of Pennsylvania. The spirit of Pennsylvanians is expressed in the exhibits of historic documents and their distinctive craftsmanship.

On the north side of this wing are portrayed the chief characteristics of Pennsylvania agriculture as demonstrated through 150 years of farming practice. Here are shown a farm homestead, with milk house, farm kitchen, machine shed, corn crib and store house. An ox cart with equipment necessary for a farm 150 years ago contrasts strikingly with the equipment used on the modern farms.

Pennsylvania's natural resources in forests, waters, minerals, fish and game are portrayed in the east end of this wing. Here is depicted Penn's Woods in three epochs. (1) originally of vast extent and content, (2) after extensive and destructive cutting and fire, and (3) latterly in process of restoration.

Pennsylvania's preeminence in industry and craftsmanship is reflected in an endless chain of her products. A primitive forge is shown flanked by two heavy wrought iron gates. Above the forge are reproduced etchings of industrial scenes by the late Joseph Pennell, a native Pennsylvanian.

The development of transportation during the last 150 years is shown in a detailed model in the northwest corner of this wing. The model portrays the relation of the improved highways to the cultural, civic and industrial progress of the State.

The lunettes "Natural Resources" by Paul Garber, and "Agriculture" by Joseph T. Pearson, are displayed in this wing.

### SOUTH WING

Here are emphasized Pennsylvania's cultural attainments. The progress of education is suggested by the five models representing the evolution of the old log schoolhouse of 1776 to the present day standards in school architecture. The functions of the Department of Public Instruction in meeting the cultural and legislative obligations imposed upon it for the education of the youth are represented by other exhibits.

Here also is shown the progress made in safeguarding the health of the strong and developing the resistance of the weak. A vivid picture is given of how Pennsylvania is solving its social problems. Contrast is drawn between the harsh methods formerly used with prisoners and the mentally defective as against enlightened present day practices.

Within this wing is a replica of the Pennsylvania Supreme Court Chamber in the State Capitol, Harrisburg. By special arrangement the paintings of Violet Oakley, made for the Supreme Court Chamber, are exhibited for the first time. In this room are also shown Penn's original charter and the original Pennsylvania Constitutions of 1776, 1790, 1838 and 1873.

In the South Wing are also exhibited the portraits of many distinguished Pennsylvanians and the painting by Alice Stoddard.

## Commonwealth of Pennsylvania



## STATE BUILDING

### Sesqui-Centennial Exposition

Philadelphia

1776 :: 1926

*Prepared under the direction*

*of*

### Pennsylvania State Sesqui-Centennial

#### Commission



#### COMMISSION

GIFFORD PINCHOT, *Governor* ..... *Ex-Officio*  
ROBERT Y. STUART ..... *Chairman*  
WILLIAM M. ANDERSON ..... *Secretary*  
MARTHA G. THOMAS ..... *Official Hostess*

CLYDE L. KING ..... *Chairman, Dept. Sect'y's*  
HARRY T. BAXTER ..... *Executive Sect'y*  
HENRY N. WOOLMAN ..... *Director of Exhibits*  
GEORGE HARDING ..... *Director of Art*  
RALPH B. BENCKER ..... *Architect*

## The Pennsylvania State Building

The building symbolizes the glory of Pennsylvania's contributions to the history of our country—the Commonwealth's spiritual and material wealth and progress. No forms have been borrowed from European structures to make the building "classic," nor has "colonial" precedent been followed. Its trend is modern. Its dominant note is the vertical motif, a typical American contribution to architectural expression. Thus, being distinctively American, it not only memorializes an event of 150 years ago but expresses the greatness of the State in resources, industry, culture, government and art.

The building is built around a court, 120 feet square, entered from Broad Street through a wide colonnade of 13 bays typifying the original colonies of which Pennsylvania was the Keystone State. Flanking the court and extending the full depth of the building, 225 feet, are two exhibition halls 93 feet wide and 43 feet high. Across the back of the court and between the exhibition wings are the administration offices grouped around the great sixteen sided reception rotunda which is 75 feet in height. Access to the exhibition halls from the rotunda is through two large square foyers. On the south side of the rotunda facing the court is the hostess room, where is extended the hospitality of the Commonwealth to its visitors. Directly opposite the hostess room is the assembly room with a seating capacity of 250 people. In this room motion pictures are shown daily of the work, activities and achievements of the Departments of the State.

The Broad Street facade comprises the two exhibition halls with gabled ends joined by tall colonnades. In each gable are immense niches sheltering heroic groups of sculpture representing "Industry" and "Agriculture," Pennsylvania's two major activities.

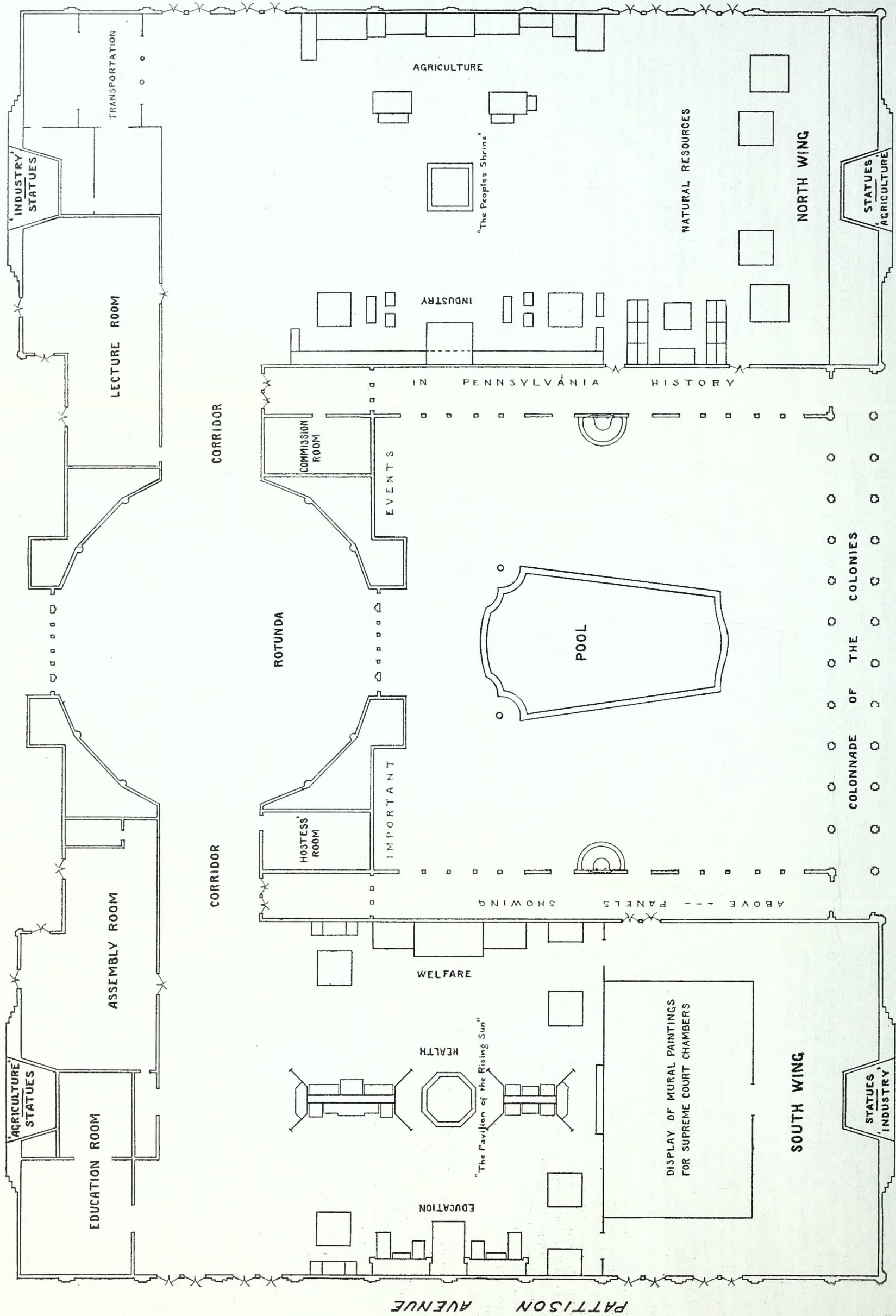
As one passes through the colonnade with its richly colored ceiling, high overhead are caught glimpses of the central portion of the rotunda and its gilded clerestory pierced with designs of interlacing Keystone shapes filled with vari-colored glass. The central feature of the court is an immense pool, Keystone shaped, in which one sees reflected the fourteen wall panels depicting in low relief the scenes of the State's notable history from the time of Penn to the present age; and in the center of all, flanking the entrance to the rotunda, are pylons each containing a colossal sculpture figure in higher relief, one a male, the other a female, suggesting the equality of the sexes.

In the panel above the columns of the porch is the coat-of-arms of Pennsylvania, carved in colorful cement. Above the doorways is a sculptured frieze of figures representing the progress of mankind since Pennsylvania became a State, and this procession is taken up and continued above the numerous groups of doorways provided for entrance and exit in the several parts of the building. Over the front and rear entrances to the rotunda are screens of pierced plaster, in delicate interwoven Keystone designs filled with glass. Around the sixteen sided rotunda extend two 9-foot aisles of slender columns supporting an arched roof beamed and panelled in plaster.

At night the rose tinted building is "painted with light" from concealed reflectors. The intensity of illumination is gradually increased until the great rotunda tower becomes a glowing torch. Lesser beams are also directed through the skylights so as to create the same pleasant glow of soft colored light that plays about the walls and columns by day.

This is the structure designed to convey to the minds of Sesqui-Centennial guests from all parts of the world the Glory that is Pennsylvania.





Plan of  
**PENNSYLVANIA BUILDING**  
**SESQUI-CENTENNIAL EXPOSITION**  
 Showing Location of Exhibits